

Television in Review: A Color Show

First C. B. S. Program Under New Standard Is Disappointing.

BY JACK GOULD

A VARIETY program in color, including a studio number by Carmen Miranda and a pick-up of Gene Autry, the singing cowboy, riding horseback in Central Park, was staged yesterday afternoon by the Columbia Broadcasting System. The show and color were about on a par: not very good.

The program, which could be seen on home receivers in the usual black and white, was the first to be offered by C. B. S. under the new industry-approved standards, which the Federal Communications Commission is expected to adopt formally before the end of the year. Last summer the Columbia concern abandoned its own color method, which could not be seen on present receivers in black and white without purchase of additional equipment.

For yesterday's showing, C. B. S. installed three of its own color receivers in the Waldorf-Astoria before an invited audience. The sets employed the new color tubes made by C. B. S.-Hytron. At the transmitter, C. B. S. used its own color camera, plus a new unit developed by Dr. Peter Goldmark, to make the camera circuits compatible with the new industry transmission standards.

Whatever might be the eco-

Schedule of Broadcasts By Mayoral Candidates

The following political broadcasts by mayoral candidates are scheduled for tonight:

Television

Harold Riegelman, Republican
—11:30-11:35, WCBS-TV (Channel 2).

Radio

Nathan Karp, Industrial
Government party — 7:05-7:20,
WQXR.

conomic and technical advantages of the C. B. S. color tubes and camera units, yesterday's pictures in different hues were substantially below the quality of the tinted images transmitted by the Radio Corporation of America in several tests. There was nothing like the same richness of color, texture, delicate shadings and definition.

The registration and stability of the C. B. S. color images were particularly disappointing. On one color set a pink or salmon-colored hue was dominant. On another there was too much green. On the third there was a yellow overcast.

Sometimes the stage curtain appeared both blue and green on the same set. The flesh tones were particularly erratic. When a magician turned his hand over rapidly, little blobs of red were very apparent.

The best number, from a color standpoint and also as entertainment, was Miss Miranda's. Her act provided reaffirmation, at least on one of the three demonstration sets, of the promise that

Its Quality Is Called Inferior to Images Shown by R. C. A.

color holds for increased video enjoyment. The outdoor pick-up with Mr. Autry was lacking in color naturalness. A torch song by Polly Bergen was hampered by excessively strong colors, which drew one's attention away from the artist herself. Ed Sullivan, master of ceremonies on the show, was as unsmiling in color as in monochrome.

In its test C. B. S. used cameras that employed spinning filter disks to introduce the color factor, whereas R. C. A. employs an all-electronic three-tube camera pick-up, and is working on a one-tube unit. C. B. S. contends that its camera offers substantial economies and greater simplicity of operation, a contention that it also makes for its new color receiver tube.

It still is far too early to judge fairly the various technical claims of C. B. S. The truth is that both R. C. A. and C. B. S. have no shortage of problems behind the scenes, and that it is impossible now for a layman to judge the technical variations in color TV beyond looking at the picture.

With the first run of color sets, before the start of mass production, expected to cost as much as \$1,000, the average viewer can sit tight and let competition among the electronic giants lead to a solution of today's headaches. It should be a lively scrap with the press agents working overtime.